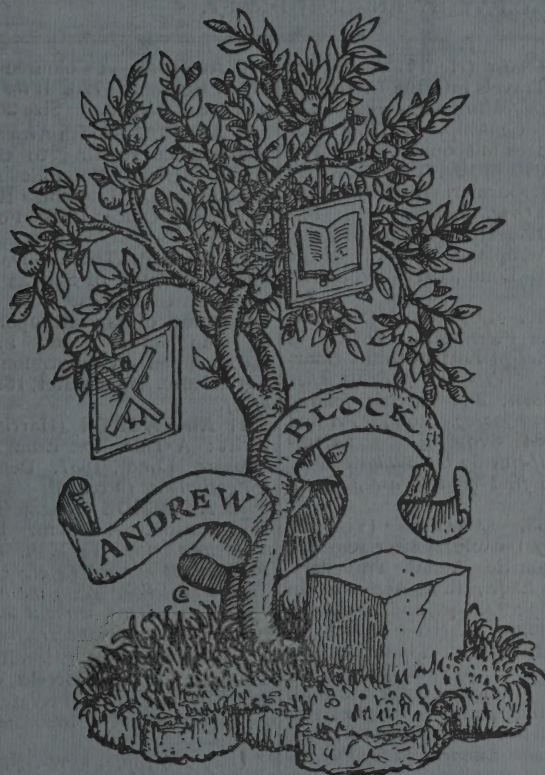


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CRIME.—See also under FIELDING; HIGHWAYMEN.

CROWE (Catherine).—See under OCCULT.

179 CRUIKSHANK (George).—COHN (Albert M.) A Bibliographical Catalogue of the Printed Works Illustrated by George Cruikshank. Lond., 1914. 8vo. *Orig. cl.* **15/-**

CRUIKSHANK (Geo.).—See also under CINEMA.

180 CRUIKSHANK (Isaac) A Coloured Caricature: "The Phantasmagoria—or a Review of old Times." Lond., T. Williamson, March 9, 1803 **10/-**

181 CURIOSITIES for the Ingenious: Selected from The most authentic Treasures of Nature, Science and Art, Biography, History, and General Literature. *Plates.* Lond., 1822. 12mo. *Orig. cf.* **12/6**

182 DANCING.—Pantheon Masquerade. A coloured aquatint, with margins, of a fancy dress Ball at the Pantheon in Oxford Street. Lond., Ackermann, 1st March, 1800. Print surface 10½ by 11½ ins. **15/-**

183 DANCING.—Playbill of "The First Night of Mr. Wilson, the Celebrated Tight Rope Dancer" at the Theatre Royal, Cheltenham. July 22, 1824. Size, 19½ by 10½ ins. **5/-**

DANCING.—See also under BAKST.

184 DANIEL PRESS.—WEBSTER (John) Love's Graduate, A Comedy. Oxford, Printed at the Private Press of H. Daniel, 1885. Sm. 4to. *Orig. bds., Uncut* **21/-**
One of 150 numbered copies.

185 DARWIN (Charles) The Descent of Man. *With illustrations.* 1st edn. 2 vols. London, 1871. 8vo. *Orig. cl., Uncut* **£2**
With reading "Kaola" for "Koala" on page 27 of vol. 1, Adverts. on verso of title-page of Vol. 2, 16 pp. advertisements dated Jan., 1871, at end of both vols.

186 DAUMIER (Honoré) A Collection of His Social and Political Caricatures, Together with an Introductory Essay on His Art. By E. L. Cary. 76 illus. N.Y., 1907. 4to. *Orig. cl.* **10/6**

187 DAVIES (John) The Roman History of Lucius J. Florus Made English. Beginning with the Life and Reign of Romulus, The First King of the Romans, and divided into Four Books. *With an engraved front. in compartments.* Lond., (1672) (imprint and date cropped). Sm. 8vo. *Contemp. cf.* **12/6**

DEAF AND DUMB.—See under BULWER.

188 DE LA MARE (Walter) Desert Islands and Robinson Crusoe. *With decorations by Rex Whistler.* 1st edn. Lond., 1930. Large 8vo. *Orig. cl., t.e.g., Uncut.* Fine, in dust wrapper **10/6**

189 DE LA MARE (Walter) The Return. 1st edn. Lond., 1910. 8vo. *Orig. cl., Uncut.* (*Apart from fading on back-strip a very good copy*) **15/-**

190 DE LA MARE (Walter) The Riddle and other stories. 1st edn. Lond., 1923. Cr. 8vo. *Orig. cl. Fine, in dust wrapper* **12/6**

Loosely inserted is a typed letter, with several lines in manuscript in the author's hand, "... And the matter has only been 'pending' until the firm sent me their cheque for 'The Riddle.'"

191 DESCARTES (René) Meditationes De Prima Philosophia, In quibus Dei existentia, & Animae humanae à corpore distinctio, demonstrantur. Amsterdam, Apud Iohannem Blaeu, 1644. 4to. *Orig. vellum* **£2/10/-**

192 DESCARTES (R.) Tractatus de Homine et de Formatione Foetus. *Many interesting woodcuts.* Amsterdam, Elsevir, 1677. Sm. 4to. *Contemp. vellum.* Some leaves age-stained **£2/15/-**

"This book is usually regarded as the first European text-book on physiology. It treats of the rational soul located in the pineal gland. Descartes grasped the dynamic importance of Harvey's discoveries, but, like all his contemporaries, was a theoretic Galenist in ascribing the movements of the heart to its internal fire."—

GARRISON.

193 DEVONSHIRE.—Devonshire Illustrated, in a Series of Views, of Cities, Towns, Public Buildings, Streets, Docks, etc. From Original Drawings by Thos. Allom & W. H. Bartlett, &c. Engraved on Steel by Heath, Miller, Le Petit, Wallis, &c. *Map and 97 engraved views.* Lond., 1832. 4to. *Orig. cloth* **£1**

194 DICKENS (C.) The Mystery of Edwin Drood. *Plates by H. L. Fildes, and a portrait.* 1st edn. The original 6 numbers, with the green wrappers and the adverts., including the rare "cork slip," in clean state. *Enclosed in a hf. mor. case, lettered in gilt.* Lond., 1870. Fine **£3/15/-**

195 [DICKENS (Charles)] *The Original Play-bill of a Performance by the Amateur Company of the Guild of Literature and Art, on July 2nd, 1851, at Hanover Square Rooms.* Exceptionally rare. Size 10½ by 5½ ins.

£5/5-

The two plays performed were "Mr. Nightingale's Diary," by CHARLES DICKENS and Mark Lemon, in which Dickens himself played the part of Mr. Gablewig (of the Middle Temple); and "Not So Bad As We Seem," by Lord Lytton, in which Dickens played the part of Lord Wilmot (a young Man at the head of the Mode more than a Century ago, Son to Lord Loftus).

196 DOUGLAS (Norman) *Experiments.* 1st issue of the 1st edn. Privately Printed, 1925. Large 8vo. Orig. bds., Uncut and unopened copy. Fine, in dust wrappers

35/-

One of 300 numbered and signed copies.

197 DOYLE (Conan) *The Case-Book of Sherlock Holmes.* 1st edn. Lond., (1927). 8vo. Orig. cloth

10/-

198 DRAMA.—An Account of Miss Foote's Re-Appearance at the Theatre-Royal, on the 5th Feb., 1825, and of her First Appearance at the Theatres Royal, Dublin, Liverpool, &c. N.P., (c. 1825). 8vo. Contemp. hf. cf.

£1

Inserted is inscription "To Mrs. Fawcett, with Maria Foote's kind Regards" in Miss Foote's hand; The Morning Herald for Dec. 22, 1824 (giving account of the Trial); and a page from the Examiner.

199 DRAMA.—BETTY (William Henry West), ætatis Suæ 13. Original Mezzotint engraved by J. Ward after a painting by J. Northcote. Lond., May 16, 1805. With margins. Print surface, 13 by 10½ ins.

35/-

200 DRAMA.—BIBIENA (F. G.) *Direzioni Della Prospettiva Teorica Corrispondenti a quelle dell'Architettura, Istruzione a'Giovani Studenti di Pittura, e Architettura Nell' Accademia Clementina.* With 131 plates. 2 vols. Bologna, 1732-45. Sm. 8vo. Orig. vell.

£5/5-

This book is one of the most important milestones in the development of the history of scenic art. It was Ferdinando Galli da Bibiena (1657-1743) who formulated and developed a revolutionary idea (for his times) of painting and setting scenes "al angolo," that is to say, instead of using one point of sight dead centre, which had been the custom up till then, he used two points—one on either side, at the same time encouraging in scene building the greater use of the cut-cloth.

Ferdinando was the eldest son of one of the greatest families of the 17th and 18th centuries scene designers and theatre architects in Italy, who travelled through Austria, Germany, Spain and France, building theatres and designing scenes; all of which had a pronounced influence on their times.

201 DRAMA.—CAPPONI (Lorenzo) *Piantae Spaccato del Nuovo Teatro di Bologna. With armorial device (neatly coloured by hand), a vignette and 5 large double-page plates of the Theatre.* Bologna, 1771. Large folio. Orig. wrapps., Uncut

£4/4-

Antonio Bibiena (1700-1774), one of the famous family of Galli Bibiena, built the Teatro Comunale (or Nuove Teatro) in Bologna in 1763, and it opened with Gluck's "Trionfo di Clelia." This was one of the earliest theatres in Italy built entirely of stone and brick even to all the details in the interior. The "Bell-shaped" plan, which originated with Francesco Bibiena, for a time revolutionised theatre construction in Italy and Austria, though at the same time it called forth a great deal of criticism. This shape soon gave way to the "horseshoe" shape, which was later copied by nearly every opera house in Europe and America.

202 DRAMA.—CHARLES II.—A Proclamation: Whereas Complaint hath often been made unto Us, That divers Persons do rudely press, and with evil language and Blows force their way into our THEATRES, (called the Theatre Royal in Bridges-Street, and the DUKES THEATRE in Dorset-Garden) at the time of their Publick Representations and Actings, Without paying the Price established at both the said Theatres, etc. 2 Feb., 1673. Superlatively rare. Size 13 by 11 ins.

£10

With the Royal Arms at the head.

One of the rarest Proclamations on the theatre.

203 DRAMA.—The Covent Garden Journal. (Vol. 1 only). With 3 plates. Lond., 1810. Large 8vo. Contemp. cf. (worn)

£1

Bound with: CLIFFORD (Arthur) A Poetical Epistle to Henry Clifford, Esq., on the Late Disturbances in Covent Garden Theatre. 1st edn. Edin. 1810. 8 pp. And a folding coloured caricature by Gillray: "Counsellor O.P." Dec. 5, 1809.

204 DRAMA.—EGERTON (T. and J.) *Egerton's Theatrical remembrancer, containing a complete list of all the dramatic performances in the English language, their several editions, dates, and sizes, and the theatres where they were originally performed: together with an account of those which have been acted and are unpublished, and a catalogue of such Latin plays as have been written by English authors from the earliest production of the English drama to the end of the year 1787. To which are added Notitia Dramatica: being a chronological account of events relative to the English Stage.* 8vo. For T. and J. Egerton, London, 1788. Orig. bds. (backstrip worn), Uncut

25/-

Contains Bibliography of Shakespeare's plays.

Lowe, 116. Lowndes, 722: "A very useful, and generally speaking, correct work."

205 DRAMA.—GARZONI (Thos.) *La Piazza Universale di Tutte le Professioni del Mondo.* Venice, 1589. Small thick 4to. *Old hf. cf.* **£4**

Garzoni seems to have been the first man to describe the professional Travelling Companies of Comedians in Italy known as the Commedia del Arte, see page 739 of this work.

An important and comprehensive work on Trades, Sciences, Arts, etc.

206 DRAMA.—(GRIMALDI)—Playbill of Mrs. C. Dibdin's Benefit at the Aquatic Theatre, Sadler's Wells, Oct. 4, 1813. Size $17\frac{1}{2}$ by $5\frac{1}{2}$ ins. **7/6**

Grimaldi in 3 plays.

207 DRAMA.—GWYN (Nell) An original receipt: "Received Two Hundred and fifty Pounds": signed with her initials "E G" and the Witness' signature. Torn and damp-stained but neatly mounted. Of the utmost rarity **£20**

Signatures of Nell Gwyn are practically unobtainable, especially on a Document. Here must surely be the rarest of theatrical signatures.

208 DRAMA.—HALLIWELL (James O.) A Dictionary of Old English Plays, existing either in Print or in Manuscript, from the earliest times to the close of the 17th century; including also notices of Latin Plays written by English Authors during the same Period. 1st edn. Lond., 1860. 8vo. *Orig. cloth* **£1**

Lowe, p. 161.

209 DRAMA.—IRVING (Henry) A 1-page A.L.S., from the Lyceum Theatre **7/6**

210 DRAMA.—JORDAN (Mrs.) A 4-pp., 4to A.L.S. (48 lines). March 27th. [1809]. Addressed from Bushy House **£7**

A most interesting letter, with a postscript which reads: "I am to play tomorrow week at the Opera House, and as it is likely to be my last night it would not be amiss to have it 'insinuated (?) into the "Boxes."'

211 DRAMA.—KEAN (Charles) A 1-page A.L.S., from Torrington Square. 1 July, 1852 **10/6**

Enquiring the number of musicians in the Band.

212 DRAMA.—KEMBLE (Fanny) A 1-page A.L.S. **£1**

213 DRAMA.—LOVATTI (Conte Antonio) Progetto di un Teatro Municipale del Conte Antonio Lovatti Pubblicato per Cura di Romualdo Gentiluoci. With 4 double-page plates. Rome, [c. 1853]. Large folio. *Orig. wrapps.* **£2/2-**

This project for a theatre to be built on a site in the Corso at Rome was never carried out, but the book is particularly interesting, on account of the building prices which it gives in detail and for the beautiful aquatint plates showing plans, sections and elevations.

214 DRAMA.—Lyceum Theatre. The Corsican Brothers. Story of the Play (and Programme of the Performance). *Cold. illus.* Lond., [c. 1880]. Sm. 4to. *Orig. wrapps.* Rare **15/-**

This is the first Souvenir issued in England.

215 DRAMA.—MACREADY (W. C.) A 4 pp. closely written A.L.S., from Lincoln's Inn Fields, May 28th, 1834 **12/6**

Concerning a play sent for his consideration.

216 DRAMA.—MORELLI (C.) Pianta, e Spaccato del nuovo Teatro d'Imola Architettura del Cavalier Cosimo Morelli. With fine plates. Rome, 1780. Folio. *Contemp. wrapps.* **£4/10/-**

After the publication of this book, Cosimo Morelli, who had done very little for the theatre, was credited with being an expert on theatre construction, and became advisor on all subjects concerning the theatre in Rome at the time.

The little theatre that he built in his home town of Imola was of no great importance, but the fact that he published his own plans, accompanied by the plans of all the most famous theatres in Italy at the time, acquired for him this undeserved credit.

Among the plans and sections of theatres shown in this book are the following:

Teatro Comunale	Bologna	1763
„ Fortuna	Fano	1665
„ S. Carlo	Naples	1737
„ S. Agostino	Genova	1702
„ S. Benedetto	Venice	1755
„ Regio	Torino	1738
„ Della Scala	Milano	1778
„ Comunale	Imola	1779
„ Olimpico	Vicenza	1584

Of these, it is worth noting, that although the plan of the Olimpico at Vicenza is incorrect, the plans of Fano, Genoa and Venice are the only contemporary records that were ever published.

217 DRAMA.—[L'Oronte, drama musicale. Monaco, 1657]. Folio. *Contemp. cf. rebaked with moroc.* No title-page **£8**

These 18 engraved scenes are by Francesco Santurini, and were made for the performance of "L'Oronte," a musical drama performed in Munich in 1657.

Santurini, who was a Venetian by birth, later returned to his native town and became the Impresario of the San Moise Theatre, and wrote plays for other theatres as well.

The copy of "Oronte" which is in the library of the Conservatoire Royal De Musique in Brussels does not contain the plates, and it is very rarely that the plans and libretto are found together.

Here follows the entry by M. Wotquenne from the catalogue of the Conservatoire Royal De Musique:

DRAMA—continued.

(L'ORONTE, *drama musicale rappresentata alle Serenissime Altezze Elettorali di Baviera*). (In Monaco... 1657). - in-4°; 4 feuillets liminaires et 66 pages. Le titre de notre libret manque; les indications ci-dessus sont transcrites d'après le No. 1472 du catalogue 71 de Mr. Liepmannsohn (1888). Allacci, col. 584, nous apprend que la poésie de L'Oronte est de Giorgio Jacopo Alcaino. Quant à la musique, elle est de Gio. Gasparo de Kerl. Nous transcrivons d'après le catalogue de Mr. Liepmannsohn: "... La musica del S. Gio. Gasparo Cheril (sic) Maestro di Capella di S. A. E. sarà quella che con la sua eccellenza nel recitativo e divinita nelle arie..." Fétis: et ses continuateurs n'ont point eu connaissance de cette oeuvre; Lipowsky dans son *Baierisches Musik-Lexikon* ne la renseigne davantage.

L'existence de la partition m'est inconnue.

Bound with the first Dutch edition of Vitruvius's "*Architectura*." Front., engraved title and 22 pls. Antwerp, 1577.

218 DRAMA.—An Original Debenture for £500 and Interest, Secured on One Fourth Part of Drury-Lane Theatre. Printed on vell. 1802. Size 26½ by 21½ ins. Extremely rare **£2/2/-**

219 DRAMA.—The Plan of the Boxes at the King's Theatre, Haymarket. With a List of the Subscribers. Engraved title and plans. Lond., By Permission of the Manager, (1803). 16mo. Orig. cf. **10/6**

220 DRAMA.—Playbill for "Macbeth" and "Robinson Crusoe" at the Theatre Royal, Liverpool, Jan. 15, 1782. Size 10½ by 7½ ins. **£1**

With Henderson as MACBETH and Farren as MACDUFF.

221 DRAMA.—Playbill of the Royal Brunswick Theatre, Feb. 25, 1828. Printed on both sides. Size 13½ by 8½ ins. Rare **15/-**
After three performances the roof fell in, and the theatre collapsed.

222 DRAMA.—Playbill of the Theatres Royal, Covent Garden, May 7, 1781. For the Benefit of Mr. Wild. Plays announced are "The Farmer's Return from London," "All for Love," "Phusimimesis" and "The Royal Chase." Size 12½ by 6½ ins. **21/-**
"By Particular Desire of their Excellencies the Persian Ambassadors."

223 DRAMA.—Playbill of the Theatre Royal, Haymarket, June 3, 1785. Size 9½ by 7½ ins. Rare **21/-**

The plays announced are "The Spanish Barber" and "Hunt the Slipper."

224 DRAMA.—REYNOLDS (Frederick) The Life and Times of Frederick Reynolds. Written by Himself. Port. 2 vols. Lond., 1827. 8vo. Contemp. hf. moroc. (Vols. mis-numbered on binding) **£3**

Extra-illustrated with 63 engraved portraits and 3 A.L.S. from the author.

225 DRAMA.—SIDDONS (Henry) Practical Illustrations of Rhetorical Gesture and Action; adapted to The English Drama. Illus. Lond., 1822. 8vo. Orig. bds. (back-strip shabby), Uncut **£1**

This edition (the second) contains 3 more plates than the first edition.

It is important for the history of the British Theatre, with remarkable costume plates of Actors, 69 in number.

Contains many Shakespearean references, including Henry VIII., Shylock, Hamlet, Cymbeline, Antony and Cleopatra, Comedy of Errors, King John, Macbeth, Othello, Romeo and Juliet, etc.

226 DRAMA.—SIDDONS (Sarah) Half-length portrait, in oval, turban with plume and feathers, veil at back, jewelled belt, left hand across waist, pointing towards left. A very fine Mezzotint by J. R. SMITH after SIR THOMAS LAWRENCE. Size 15 by 11 ins., with margins. 1783. Brilliant impression in First State **£10/10/-**

In the character of "Zara" in the "Mourning Bride," Act 2, last Scene. A most interesting portrait of the great actress. Painted by Lawrence when he was only 13 years of age, and published by him at Bath, in which town he supported his family by his pencil when only 10 years old.

227 DRAMA.—SIDDONS (Sarah) A 3pp. A.L.S. (42 lines). 4to. From Bognor, July 29th, 1823. To Robert Cockerell **£5**

"... What a happy day was that we spent together a little before my depot (?) here! and why do we not enjoy many such, for be assured my very dear Roberto, that nothing can be more gratifying to me than the continuance of your regard, and you may rely upon it that while I am capable of appreciating the glorious combination of Talent and Honour, I shall not cease to esteem and love you... I cannot call myself well, but who is well at my age..."

228 DRAMA.—[SIDDONS AND GARRICK].—Playbill of the Theatre Royal, Drury Lane, May 27, 1776, for "King Richard the Third" and "The Devil to Pay." Size, 10½ by 7½ ins. **£2**

Mrs. Siddons plays the part of Lady Anne for the first time, with Garrick as King Richard.

This was Mrs. Siddons' first season at Drury Lane.

229 DRAMA.—TERRY (Ellen) Drury Lane Theatre. Souvenir Programme given by the Theatrical and Musical Professions as a Tribute to Miss Ellen Terry on the Occasion of her Jubilee, June 12th, 1906. Cold. and other illus. 4to. Orig. bds. **£1**

Item 10 on the Programme is signed and dated by Ellen Terry. The portraits are by Nicholson, Orpen, Sargent, etc.

230 DRAMA.—[Terry (Ellen)] Illustrated Catalogue of Gems, Cameos, & Amber Collected by A. Booth. (c. 1886). Roan 10/-

Ellen Terry's copy, with the following inscription in her hand: "Ellen Terry from Mr. A. Booth Belle Vue House Gloucester. 27. July. 91."

231 DRAMA.—Torelli (G.) Explication des Decorations du Theatre et les Argumens de la Piece, qui a pour Tiltre, la Folle Supposée, Ouvrage du Seigneur Giulio Strozzi, tres-Illustre Poete Italien : Qui se doit représenter par les Comediens Italiens, dans le petit Bourbon. Paris, 1645. Sm. 4to. Orig. vellum. Excessively rare **£12**

Giacomo Torelli was born in Fano in 1608 ; he studied architecture and mechanics and took to the theatre. Being rich and longing to parade his talents, he built himself a theatre in Venice in the year 1640. It was called the Teatro Novissimo, and in it he displayed the most extraordinary machines of his age. From this theatre came all the inventions that were used in the European theatre for the next two centuries ; some are even used now.

These achievements soon acquired for Torelli the nickname of "lo Stregone," the Sorcerer ; at the same time his extreme conceit, and the fact that he was drawing away audiences from other theatres, was the cause of his being waylaid one night and his hands being cut in a fight. In 1645 Ranuccio II. Farnese sent him to France and he introduced machines into the French theatres for the first time. The French, of course, went machine mad and Torelli grew rich. Through intrigue, however, he was sent from the country in 1660, his place being taken by Gaspare Vigarani, who, out of jealousy, burnt all that Torelli had left behind. Torelli returned to Fano and there built himself another superb theatre.

He published this book at his own expense, describing the magnificence of his machines, which were the most elaborate that the French had ever seen. Torelli, through his jealousy, was always having bitter quarrels with actors, playwrights and musicians. Being a rich man, he took every opportunity of publicising his work, either by having engravings made of his scenes by prominent artists, or by having them described by writers such as Giulio Cesare Bianqui. This book, of which it seems there were very few copies printed, is rarely found. I have seen mention made of an edition published

in Italian, but have never seen a mention of this French edition.

Strozzi's "*Finta Pazza*" performed in Paris at the Petit Bourbon marked the beginning of spectacular drama in France. It cost the Court 100,000 livres.

232 DRAMA.—A Very Plain State of the Case, or The Royalty Theatre versus The Theatres Royal. 1st edn. Lond., Printed for the Author, 1787. 8vo. Bds., Uncut. With the half-title and Errata leaf **21/-**

Lowe, p. 287.

233 DRAMA.—VICTOR (Benjamin) The History of the Theatres of London and Dublin, from the year 1730 to the present time. To which is added an Annual Register of the Plays. 2 vols. 1st edn. Lond., 1761. 12mo. Hf. cf. (No back-strips and covers detached). **£1**

With the stamp of the Edinr. S.S. Library.

Lowe, p. 351.

234 DRAMA.—Victor (Benjamin) The History of the Theatres of London, From the Year 1760 to the present Time. Being A Continuation of the Annual Register of all the new Tragedies, &c. that have been performed within that period. With Occasional Notes and Anecdotes. 1st edn. Lond., 1771. 12mo. Hf. cf. (No back-strip and covers detached). **15/-**

With the stamp of the Edinr. S.S. Library.

Lowe, p. 351.

DRAMA.—See also under AMERICANA ; BAKST ; BYRON ; CINEMA ; CIRCUS ; COLERIDGE ; COLLIER ; CONJURING ; DANCING ; DICKENS ; HUNT ; MUSIC HALLS ; SCOTT.

235 DREAMS.—MACLEOD (Malcolm) The Mystery of Dreams Discovered : containing an Introductory Dissertation, Authentic Stories, Sacred and Prophane, to which is added, an Interpreting Dictionary of Dreams. Front. and vignette title. Lond., J. Roach, 1794. 12mo. Hf. moroc. **21/-**

236 DREISER (Theodore) A 4pp. A.L.S. to Edgar Jepson, from Park Avenue Hotel, New York, Oct. 11th, 1910 **£3/3-**

A most interesting letter mentioning "Sister Carrie" and his feeling for same. He also mentions coming to London and his intention of publishing a book there.

237 DRINK.—MEW (James) and ASHTON (John) Drinks of the World. With 100 illus. Lond., 1892. Demy 8vo. Orig. cl. **15/-**

DRINKWATER (John).—See under ART.

238 DRYDEN (John) The Rival-Ladies : A Tragi-Comedy. Lond., T.W. for H. Herringman, 1693. 4to. Bds. Fine **12/6**

239 DUELLING.—SABINE (Lorenzo) Notes on Duels and Duelling, Alphabetically arranged, with a Preliminary Historical Essay. 1st English edn. Lond., 1855. 8vo. Orig. cl. **10/-**

Thimm, p. 250.

DUELLING.—See also under FENCING.

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Inserted are 2 A.L.S. from the Artist.
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There are numerous references to trade with America.
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- EDUCATION**. — See also under BEDE.
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